



Étude VI

Score created with the free version of Flat - <https://flat.io>

Grand Piano

♩ = 87

5

9

13

Corrected 12th measure

Chord names: C, F, Bdim, Em, Am, Dm, G



17

G C F Bdim Em Dm G C

Am(2-3 sus. possible)

C F Bdim Em

21

Am Dm G C F Bdim Em Am Dm G C

25

Bdim Em Am Dm G C F Bdim Em Am Dm G

29

C

Minor progressions with possible clausula versa endings in i-iv-v-i or i-III-VII-v-i:D,G,&A

Tonal challenges of non-modal music must be overcome to fully apply strict counterpoint.

Minor authentic-cadence allows clausula versa ending of counterpoint-line using consonant intervals.



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13

Chords: *C* *F* *Bdim* *Em* *Am* *Dm* *F* *Bdim* *Em* *Am* *Dm* *G* *C*



17

G C F Bdim Em Dm G C

Am(2-3 sus. possible)

C F Bdim Em

21

Am Dm G C F Bdim Em Am Dm G C

25

Bdim Em Am Dm G C F Bdim Em Am Dm G

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C



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G C F Bdim Em Dm G C

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Am Dm G C F Bdim Em Am Dm G C

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Bdim Em Am Dm G C F Bdim Em Am Dm G

29

C



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$$C \quad F \quad Bdim \quad Em \quad Am \quad Dm \quad G \quad C \quad F \quad Bdim \quad Em \quad Am$$

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a grand staff bracket on the left. The key signature is one flat (B-flat) and the time signature is 6/8. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The score consists of four measures. The first measure has a whole note in the treble and a whole note in the bass. The second measure has a whole note in the treble and a whole note in the bass. The third measure has a whole note in the treble and a whole note in the bass. The fourth measure has a whole note in the treble and a whole note in the bass.

5

Dm G C

C F Bdim Em Am Dm G C F Bdim

9

C F Bdim Em Am Dm G C

Em Am Dm G C nh

nh



13

F *Bdim* *Em* *Am* *Dm* *G* *C*

13

14

15



Étude IV

fuga

Score created with the free version of Flat - <https://flat.io>

Grand Piano

♩ = 67

mf

f

rit.

Cross-staff

Cross-staff

Cross-staff

4

7

Chords: *C*, *F*, *B*, *Em*, *Am*, *Dm*, *G*, *C*, *F*, *Bdim*, *Em*, *Am*, *Dm*, *G*, *C*, *Em*, *Am*, *Dm*, *G*, *C*, *B*, *Em*, *Am*



11

Musical score for piano, measures 11-14. The score is written in treble and bass staves. Measure 11: Treble staff has a whole rest. Bass staff has a quarter note D (labeled *Dm*). Measure 12: Treble staff has a whole rest. Bass staff has a quarter note G (labeled *G*), followed by a quarter note F (labeled *tr*). Measure 13: Treble staff has a whole rest. Bass staff has a quarter note E (labeled *C*), followed by a quarter rest. Measure 14: Treble staff has a whole rest. Bass staff has a quarter note D, followed by a quarter rest. The score ends with a double bar line.



Étude III

Score created with the free version of Flat - <https://flat.io>

Flute = 67

Flute

Violin

Cello

Tuba

5

Fl.

Vln.

Vc.

Tba.

lower 8ve



9

Fl.

Vln.

Vc.

Tba.

9

13

Fl.

Vln.

Vc.

Tba.

13



Choral-étude II

fuga

Score created with the free version of Flat - <https://flat.io>

♩ = 67

Flute

Violin

Bassoon

Cello

C F Bdim Em Am Dm G C F Bdim Em Am

5

Fl.

Vln.

Bsn.

Vc.

Dm G C F Bdim Em Am Dm G C F Bdim

mp



9

Fl.

Vln.

Bsn.

Vc.

Em Am Dm G C F Bdim Em Am Dm G C



Choral-étude I

Score created with the free version of Flat - <https://flat.io>

$\text{♩} = 85$

Oboe *C F Bdim Em Am Dm G C*

Violin

Bassoon

Cello

5 *F Bdim Em Am Dm G C F*

Ob.

Vln.

Bsn.

Vc.



9 *Bdim Em Am Dm G C*

Ob. *C F Bdim*

Vln.

Bsn.

Vc.

13

Ob.

Em Am Dm G C F Bdim Em

Vln.

Bsn.

Vc.

17

Ob.

Am Dm G C F Bdim Em Am

Vln.

Bsn.

Vc.



21 *Subject 3* C F Bdim Em Am Dm

Ob.

Vln. Dm G C

Bsn.

Vc.

25 G C F Bdim Em Am Dm G

Ob.

Vln.

Bsn.

Vc.

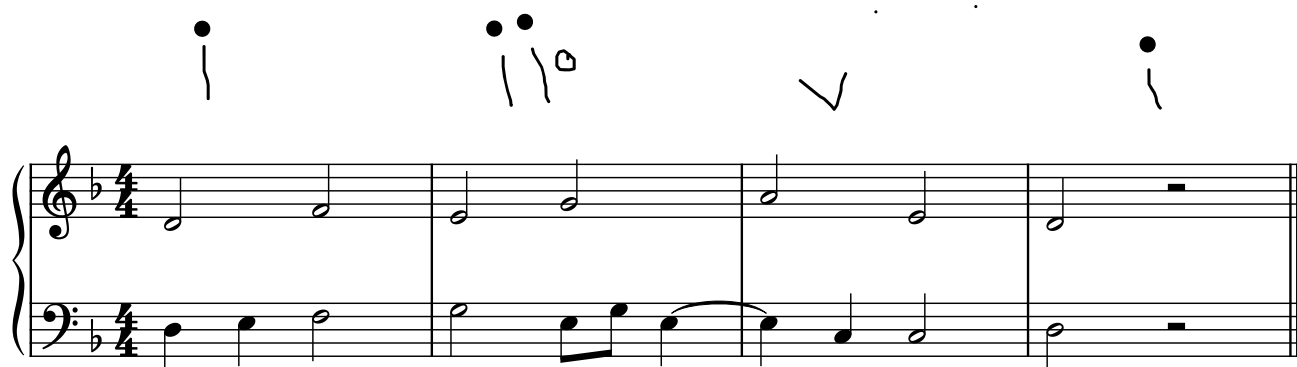
29 C

Ob.

Vln.

Bsn.

Vc.



Whole piece, Key: C major

✓ **Excellent**

Legend:

7

This note violates minor rule (green). If underlined, means that violation is shown in the score with shape of same color

8

This note violates major rule (red). If underlined, means that violation is shown in the score with shape of same color



Circled note is considered non-chord tone (passing, auxiliary or other) or a chord tone in a similar melodic form

1 (from C.f), Cantus: lower part, Key: D minor

Source 1

8

✔ Excellent

Legend:

- 7

This note violates minor rule (green). If underlined, means that violation is shown in the score with shape of same color
- 8

This note violates major rule (red). If underlined, means that violation is shown in the score with shape of same color
- ⦿

Circled note is considered non-chord tone (passing, auxiliary or other) or a chord tone in a similar melodic form

The phenomenon of musical harmony can be found in arguably all intervals save for the tritone, outlining three adjacent-whole-tones in addition to being invariably harsh-sounding; the tritone resonates with the diminished fifth and augmented fourth intervals whose mutations were considered odious and problematic by ancient authority.

The disparate issue for polyphonic, musical texture is the horizontally and vertically oriented tritone interval: the former creates a dissonant melodic interval and the latter an unallowable harmonic interval in so far as Strict Counterpoint's schema; while composers have maintained that the diminished fifth and augmented fourth can be considered harmonic intervals with special treatment, there is a dearth of regard for the consequential melodic dissonance which can outline both the counterpoint in addition to the cantus firmus.

The melodic line is compromised by the worst species of musical dissonance with the mere presence of the tritone interval, thus, I have devised a contrapuntal methodology to eliminate the tritone (in *ars sex-sono*) with the omission of the Subdominant(in Major) or Supertonic/Subtonic(in Minor) progressions; chromatic harmony presents a challenge due to its formula and will require further manipulation.

Having consequently eliminated the potential for the tritone interval, I have observed the perfect fourth acting as a melodic consonance but still requiring compensatory or resolute treatment as a harmonic interval; nonetheless, contrapuntal composition in *ars sex-sono* can create sublime harmony either with or without modulation.

Exposition in G-major

Jermaine D Washington

Piano

$\text{♩} = 65$

I *V*

I *V* *I*